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## THE DECORATOR AND FURNISHER.



THE SNAKE CHARMER, BY ELISE DUPONT.

### THE LAIR OF THE BACHELOR.

HIS, an't please you good reader, is not to be an essay upon bachelors, although such matter might not be inappropriate to these columns, in view of the fact that a well-to-do bachelor uncle or a maiden aunt with a bank account is generally regarded as a highly ornamental piece of furniture in any household. The imaginary crustiness of the bachelor and the fussi-

ness of the spinster have long since been laid away with a thou-

pair of boxing gloves, a few racing prints on the walls, interspersed with highly colored portraits of the favorite ballet dancers of this and other days, a poker table, with its usual paraphernalia, a miscellaneous assortment of pipes, busts of Sullivan and Heenan, etc., and everywhere countless pairs of slippers, wrought by fair hands to give ease to the tired and lonely occupant, and serve as constant reminders of what is known as Art in the Home.

The bachelor apartment of to-day is a totally different affair. Mr. Herman Oelrichs, the agent of the North German Lloyd Steamship Company, two of whose five rooms in the Cumberland, on Fifth Avenue, are shown elsewhere, is one of the most genial of men about town. An athlete himself, he doubtless when the spirit moves him to "punch some one's head," betakes himself to the Athletic Club, in fact the well-known bull in a china shop would produce a very mild type of chaos compared to what would result from a bout with the gloves among the costly and delicate bric-a-brac with which his rooms are filled. And as in his apartments so in the others, the boxing gloves and the foils vanish from the scene, and we have pictures, lounges, faience, carvings, books, etchings, the piano or the violin, but generally with some one predominating feature to mark the owner's special taste. Thus one wealthy bachelor from the Pacific Slope has in



BACHELOR APARTMENTS OF HERMAN OELRICHS, ESQ., FIFTH AVENUE, NEW YORK CITY. DINING-ROOM, LOOKING NORTH.

sand other old-time myths, ideas that have not substantiality enough to form even the baseless fabric of a vision.

However this may be, the bachelor of to-day is come to be regarded as a prime favorite with the decorative artist in the great cities. The most munificent patron of the arts New York has ever seen was the estimable maiden lady recently deceased, and the collection she presented to the city is an admirable study in the proper method of forming a great modern gallery.

In like manner a glimpse at some of the bachelor apartments to be found all over the country will doubtless give birth to new ideas in the minds of many of our readers. We illustrate in this issue portions of two bachelor apartments at widely different points, New York and Minneapolis. Differing as widely in spirit and tone as in location, both are characterized by strong individuality, as are their owners, and together they present a picture curiously at variance with the commonly accepted notions of bachelor life. For the old idea of apartments like these—and the idea still doubtless has a lodgment in many a female breast—was of a rude and somewhat barbaric scheme of decoration. A couple of fencing foils crossed over the mantel, surmounted by a

his Broadway apartments one of the finest collections of etchings to be found in the country. Another in Thirty-fifth Street is illustrating the History of the Reformation and the history of his native state, and the walls of his rooms are lined with cabinets containing engravings, drawings, autographs and original documents which have cost him many thousand miles of travel and many thousands of dollars; while still a third in Seventeenth Street has draped his walls with a collection of India shawls that would arouse envy in the most placid and contented of woman-kind.

Mr. J. S. Bradstreet, of whose apartments in Minneapolis, Minn., we give two sketches, is himself a decorative artist of the best type and the rooms were re-decorated and furnished after his return from Constantinople and Ispahan last autumn, and in consequence contain many rare articles. The prevailing tone of color is a soft olive green, with which everything is brought into harmony. Round the walls, as a frieze, runs a series of texts from the Koran in the inimitably picturesque character of flowing Arabic, and the swarthy form of the gaunt, scarlet-mantled Bedouin seated on his camel on the mantel, supplies a beautiful



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bit of color in the shadows of the angle of the room. From the ceiling of open woodwork in arabesque design hang three lamps or chandeliers of perforated brass work from Ispahan. Tall vases of the same charming work stand on the mantel and in alcoves, with many another delightful bit of Oriental bric-à-brac. Here hangs a splendid old helmet, iron inlaid with beaten gold, from Teheran. There stands a graceful vase, perhaps, or water bottle made at Delhi in the time of the Moguls. Behind the draperies of the windows shine rich pieces of stained glass, and the floors and couches and tables are covered with superb Bokhara, Kashmiri and Kandahar rugs. The whole effect is very rich, but entirely quiet, very harmonious and very quaint.

### GLASS WINDOW PAINTING.

OF the glories of ancient stained glass, all have heard of, few have seen. Whilst in church windows, emblems, held sacred through ages, have been maintained the stiff conventionalized figures that have given place to more graceful and naturalistic forms, nor are the efforts, mostly failures, any longer continued to present in bright new glass effects which pertained to the impure constituents of the old and subsequent atmospheric action in disintegrating surface and obscuring light. This is a decided step in advance. Further, our leading artists in glass have held aloof from the enticing Munich school that seeks pictorial effects in all pervading brilliancy of color.

We have in their place productions designed with reference to the position they are to occupy and the available light, avoiding the extremes of garrishness and sombreness, and displaying original treatment in which the appropriate qualities of different descriptions of glass, aided by enamel painting, are put to full account.

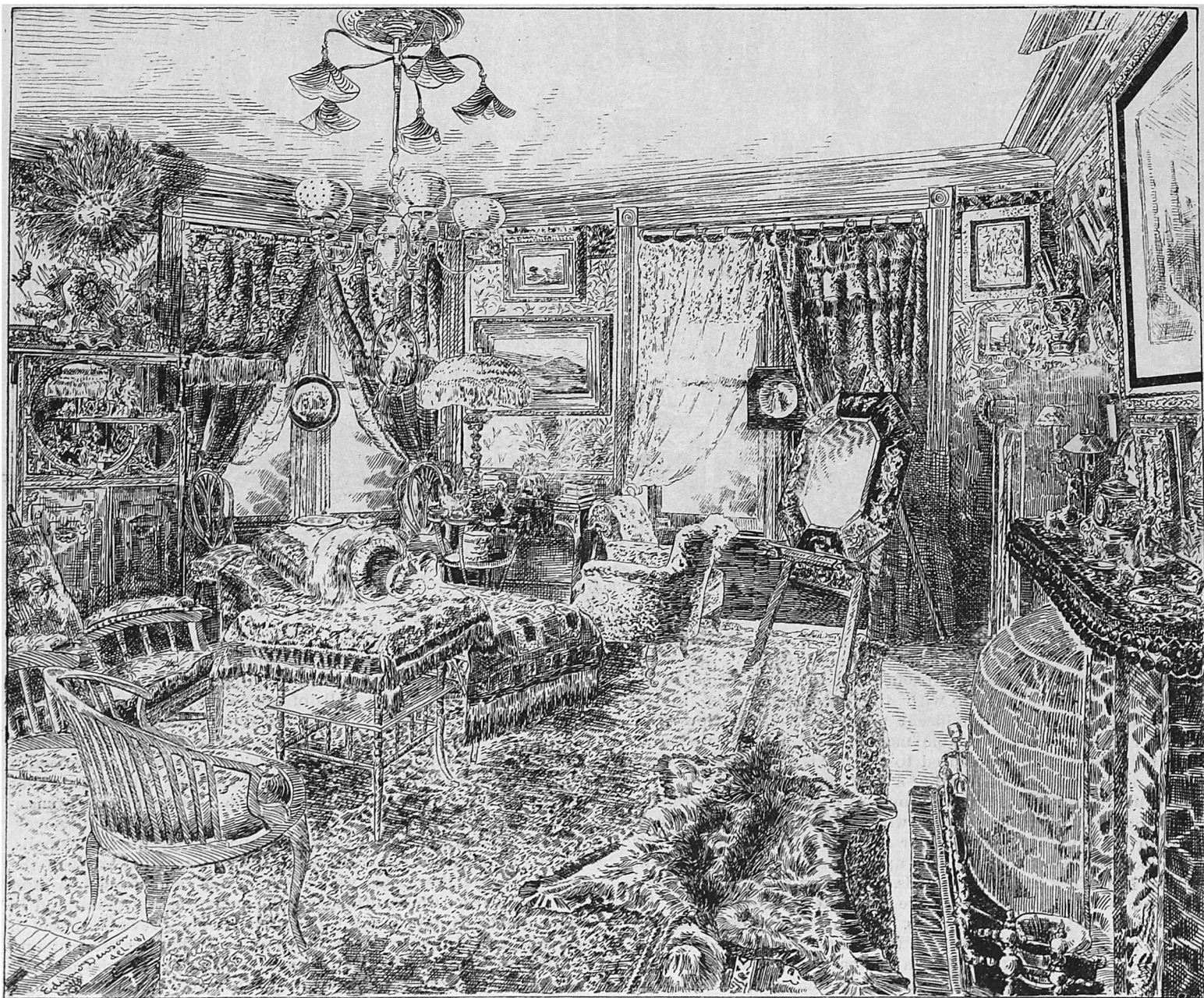
The dark brown shadowing which appears in ancient glass windows impeding light, and yielding up an excessive intensity of certain colors to the injury of others, is at a discount. Many

of the stained glass windows for dwellings are of a high order of excellence.

The preference given to pure, clear lights demands much more skill in handling than the contrary, and besides their more cheerful appearance they display greater varieties of effect from their sensitiveness to atmospheric changes.

A NOVELTY in Madras goods has just made its appearance. It is a mantel border or edging. It comes in a width about twelve or fourteen inches deep, with a pretty knotted fringe, and is designed for use as a lambrequin for a mantel or shelf. It matches the Madras curtains in color and pattern, but is somewhat heavier and more substantial. It is also suitable for bordering curtains by the yard or for edging bed spreads or hangings of Madras-goods. There are also similar edgings of heavier material that are destined to decided popularity. The draped mantel is one of the features of the fashionable room, and for country houses or cottages, or for town houses where it is desirable to have an inexpensive finish, nothing could be more available than these borders. They are altogether suited for general use in price as well, being from sixty cents to one dollar per yard, or less for narrower widths that will answer equally well.

Among the novelties may be mentioned table covers in crape cloth with rich oriental effects in chenille and gilt tinsel. They have handsome fringes and come in various sizes. The old fashioned crocheted tidy has had its day. It has done its mischievous and annoying work of shedding lint over the garments of mankind, and has been relegated to the store room or the scrap bag. In its place are charming tidies of crape cloth or of silk to match the curtains first described. A specially good style has draw strings through the middle and tiny cords and tassels to tie up in bow knots. This is all of the draping that is necessary, and in this shape the tidy may be fastened to the chair by tidy pins. Both the tidies and the table covers are low priced, costing scarcely more than is ordinarily paid for the materials from which such articles are made. A very handsome cover may be had for \$2.50 to \$4.50.



BACHELOR APARTMENTS OF HERMAN OELRICHS, ESQ. PARLOR, LOOKING WEST.



# THE DECORATOR AND FURNISHER.

ORIENTAL CORNERS IN THE BACHELOR APARTMENTS OF J. S. BRADSTREET, ESQ., MINNEAPOLIS, MINN.

